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Abstract

This teaching guide, designed to accompany Chilton's "Deutsch Durch Audic-Visuelle Methode" for German 1 and 2 in a three-year secondary school program, focuses major attention on the operational plan cf the program and a student orientation unit. A section on teaching a unit discusses four phases: (1) presentation, (2) explanation, (3) repetition, and (4) transposition techniques. Methodology for planning lesscns reviews planning aids, class time distribution, preparation for teaching each phase of the unit, and material on the composition of a unit. The introduction of writing, reading, and grammatical analysis; supplementary German materials; and remarks on program definition, raticnale, objectives, and continuity are offered. "Operaticn Stethoscope," a cross-cultural monthly tape exchange, is ccmmented upon. (RL)

Deutsch Durch Audio-Visuelle Methode

An Audio-Lingual-Oral

Approach

to the

Teaching of German

May, 1967

Instructional Media Center

Dickinson Public Schools

Dickinson, North Dakota

Teacher's Copy

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TABLE OF CONTENTS

Page

PREFACE

I. Introduction

Definition 1

Rationale. 1

Objectives 3

II. Selection of Program. 4

Program Continuity 4

III. Operational Plan of Program 5

Composition of a Unit. 5

Teaching a Unit. 6

Presentation Phase. 7

Explanation Phase 8

Repetition Phase. 11

Transposition Phase 14

Summary of the Transposition Phase 19

Introduction of Writing, Reading and Grammatical Analysis 20

Lesson Planning

Aids for Planning 23

Distribution of Class Time. 24

Preparation for teaching the four phases. . . . 26

Testing 30

Student Orientation 30

IV. Supplemental German Materials 39

V. Appendix

Operation Stethoscope. 42

PREFACE

The Instructional Media Center, Dickinson, North Dakota, is completing its first year of operation. During that first year, a number of curriculum projects largely in cooperation with the Dickinson Public Schools have been undertaken. The results are being made available to the area schools of Southwestern North Dakota.

The Instructional Media Center makes available materials--commercially produced or locally designed and prepared. The prime emphasis of adequate materials, however, is based on curriculum content and solid needs arising thereof.

In each curriculum project described materials are needed that have not been readily available previous to existence of the Media Center. The less expensive materials would, of course, be provided at the local district level. These initial projects were made possible primarily through funding by the Dickinson Public School District using local, N.D.E.A., and an Arts and Humanities Grant, as well as the Instructional Media Center.

Each curriculum innovation is prepared in a separate brochure and is available from the Media Center for use in the area schools. Materials are identified in each project that may be available for Southwestern North Dakota schools for instructional use from the Instructional Media Center.

The projects now completed are as follows. Credit is given to the individual instructor and their employing institution

who worked diligently in the initial preparation and instituting the project.

I. An Ungraded Primary Level Science Program--levels one through six (Grade 1-2-3)

Mr. Myron Freeman--Professor of Biology, Dickinson State College

Mr. John Anderson--Professor of Biology, Dickinson State College

II. La Familia Fernandez--a complete systems approach to the teaching of Spanish

Mrs. Sheryl Novacek--Dickinson High School Faculty

III. Deutsch Durch Audio-Visuelle Methode--an audio-lingual approach to the teaching of German

Mr. Eckhart J. Reid--Chairman, Dickinson High School Foreign Language Faculty

IV. An Instructional Unit in Mass Media for use in communication classes at the secondary level

Mrs. Agnes Oxton--Chairman English Department, Dickinson High School

Mr. Ed Sahlstrom, Instructor, Dickinson High School

V. A Study in the Use of Programmed Mathematics Material at the Ninth Grade Level

Mr. Larry Rafferty, Chairman, Mathematics Department, Dickinson High School

Mr. Robert Scott, Dickinson High School Faculty

Mr. James Peters, Dickinson High School Guidance Department (Evaluation Assistance)

The Instructional Media Center takes a special pride in having been able to have had the fine professional cooperation and help by these most able people.

General coordination of the projects has been under the direction of the curriculum coordinator of the Instructional Media Center, Mr. Vernon F. Hagen. Special consultive assistance and help has been provided by Mr. Kirian L. Dooley, and Mr. George Fors of the North Dakota Department of Public Instruction.

Special thanks is due the administrative leaders of the institutions who made their staff available, Dr. O. A. DeLong, President of Dickinson State College and Cecil B. Risser, Principal of Dickinson High School. Certainly any activities undertaken by the Instructional Media Center must also give credit to the educational leadership asserted by Donovan B. Benzie, Superintendent of Schools, Dickinson, North Dakota.

It is the sincere hope of the Instructional Media Center that these curriculum innovations and studies will be coordinated into the academic curriculum in Southwestern North Dakota.

The Instructional Media Center is thankful it can continue to supply many of the materials needed to implement these programs.

Gordon L. Paulsen, Director
Instructional Media Center
June 15, 1967

Deutsch Durch Audio-Visuelle Methode

Definition

Because language is a process and not a substance or body of facts, it contains its own unique problems to the teacher. Language involves total communication, verbal the attitudes, customs, feelings and physical characteristics of man. Language is completely inter-twined with the culture so much so, that the two are, in fact, inseparable.

Everyone speaks some kind of language at least from the age of two. Some speak two or three or more languages. Specifically defined, language is a set of behavioral patterns within a cultural context.

Rationale

Paris is hours from our doorstep, Madrid lingers over the horizon, speech is instantaneous from Dickinson to Moscow, Budapest, Rome, Hong Kong or London. A gentleman in Dallas received the report of John F. Kennedy's assassination via Radio Tokyo.

Communication is the process of exchanging ideas. If those ideas are only partially conveyed misunderstanding occurs.

Speedy mobility, sociability, and modern technology have provided the opportunity for our citizenry to scan and scamper around the world.

Despite the international minded world, languages other than the "mother-tongue" are rare. Bilingualism or multilingualism as the existance of separate and parallel systems in the students

neural and muscular patterns of behavior are conditioned coordinated systems of communication.

Man thinks, acts, reacts and even dreams in the language he has adopted; the coordinate of this muscular-neural reaction being integrally inter-twined in the whole of communication.

Second language teaching should be aimed at instilling into the students neural-muscular systems the language habit that will provide him with a sound basis on which he may continue to build the linguistic edifice during later years.

Past arguments were that the student never uses a second language for anything other than research reading.

Further arguments were that universally, oral skills were unrealistic for the majority of foreign language students. The key to "fruitful" reading lies not in the recognition of vocabulary, but in the recognition of the structional pattern without which the understanding of words is impossible. It is the acquisition of precisely such linguistic patterns that can be done with relative effectiveness in audio-visual lingual study and is done with such devions tortuousness in pure graphic training.

The principles summarized below are derived from the schools concept of language learning and teaching. They form the basis for the audio-visual lingual teaching of German in Central High School, Dickinson, North Dakota.

1. The spoken language is to be learned is that set of behavior patterns which is most widely practiced, therefore, acceptable in the foreign environment.

2. The discreet behavior patterns can be acquired only in their respective cultural context, and thus provisions for the simulation of the particular environment must be made in the classroom.
3. Mastery of a foreign language depends on comprehension of the cultural-linguistics patterns without translation or comparison of the target language and the mother tongue.
4. Fluency in speaking the foreign language depends upon imitation of native intonation, rhythm and pronunciation at the normal rate of speech.

Objectives

1. To provide instruction so that the students neural and muscular systems are installed with the language habit that will provide him with a sound basis on which he can continue to build the linguistic edifice during later years.
2. To simulate classroom operations congruent with the cultural environment of the German culture.
3. To take advantage of known research results in classroom presentation of learning experiences. (example - Mobil Studies)
4. To create an atmosphere conducive to developing desire for learning <u>new</u> cultural patterns.
5. To teach children so they react in behavior patterns

(physical actions, feelings, verbal intonation and rhythm, visual expressions) which are most widely practiced and therefore, acceptable in the foreign environment.

6. To advance the learning experiences in the lessons from the concrete to abstract learning for more effective learning.
7. To provide experiences in native intonations, rhythm, and pronunciation of the normal rate of speech since fluency of speaking a foreign language depends upon these proficiencies.
8. To provide repetition and re-inforcement of learning experiences so effectively the child learns his second language.
9. To provide the child with a systematic, efficient, delightful, and interesting experience in learning his second language.

Selection of Program

Chilton's Deutsch Durch Audio-Visuelle Methode promised to provide the youngsters in German I and II with experiences that fulfilled the objectives listed on previous pages. Dickinson Public School officials decided that the course would be begin in with the academic year of 1966-67 using the Chilton program.

Program Continuity

Program continuity will provide a learning opportunity for

at least three years of German. Youngsters may begin German I in the eighth grade, German II in the ninth grade and German III in the tenth grade.

An option will be available for youngsters to start German I at the ninth grade allowing them to complete German III in the eleventh grade. The latter option will not be encouraged.

Operational Plan of Program

Composition of a Unit

A unit is an integrated set of teaching materials. All units include at least three parts--the Dialog, Gelaufigkeitsubung, and Fragen und Antworten. The Dialog is an everyday situation presented in the form of a conversation between two or three people in which sometimes a narrator has a part also. It introduces selected vocabulary and grammatical structures necessary for communication in the given context. The situations are shown through a series of filmstrips which are carefully drawn so that the student may concentrate on some gestures, action, or person speaking. The dialogues, which linguistically express the situations in the drawing, are recorded on magnetic tape.

The Gelaufigkeitsubung, also a situation presented by filmstrip and tape, concentrates on one or several points of grammar. The conversation of the Gelaufigkeitsubung may either concern the interest center of the Dialog or may introduce a new situation particularly structured to most effectively present the grammatical point in question.

Grammatische Ubung in Bildern which is included in each Gelaufigkeitsubung, presents the grammatical point of the lesson in another brief dialogue which is a slight variation of the situation of the Gelaufigkeitsubung proper. It contains, however, no new vocabulary or structures.

Corresponding to each Dialog and to each Gelaufigkeitsubung, there is a tape recording of Fragen und Antworten. These exercises are not accompanied by filmstrip. They constitute a partial review of the vocabulary and structures of the corresponding Dialog or Gelaufigkeitsubung.

As the student's skills and knowledge increases, the units grow in size and content. Some units of study include dictations, reading texts, and written grammatical exercises. Therefore, the smallest units contain three parts (Dialog, Gelaufigkeitsubung, Fragen und Antworten), and the largest contain as many as six parts (Dialog, Gelaufigkeitsubung, Fragen und Antworten, dictation, reading text, and written grammatical exercises).

Teaching a unit

The Dialog and Gelaufigkeitsubung of a unit are taught according to the same procedures, in four interrelated phases--the Presentation, Explanation, Repetition, and Transposition. Since it would be impossible for students to assimilate an entire Dialog or Gelaufigkeitsubung in one class period, the teacher must "segment" them so that in one period Presentation, Explanation, Repetition, and the first step of the Transposition are accomplished. The final steps of the Transposition are conducted on a segment on

a Dialog or Gelaufigkeitsubung, or on an entire unit situation, depending on the organization and position of a particular unit. The teaching notes in Section Two describes any variation from the recommended procedures in this chapter. Many variables such as class size, ability of students, length of class periods and number of classes per week influence how a teacher should segment a Dialog or Gelaufigkeitsubung. These will be discussed in Chapter IV: Lesson Planning.

Presentation Phase

Objective: Perception

The student aims at global understanding of the situational context within which the linguistic expressions are introduced.

Procedure:

Each expression is presented by means of filmstrip and tape without intervention by the teacher.

1) Sehen Sie das Bild an!

With this command, the teacher shows the first picture of the filmstrip. The production credits of the film and title of the unit are reference indications for the teacher's use and should not be shown to the students. Place the film in the projector before the students come into the classroom, so that they are immediately presented with the first picture. The teacher identifies and situates the characters of the lesson by a few brief questions directed to the students.

Explanation Phase:

Objective: Comprehension

The student associates visual and sound contexts. Understanding of the new expressions is clarified and made more precise.

Procedure:

The teacher directs the students' attention to significant details of the pictures. Association of sound and meaning is confirmed by asking questions and reinforced by returning to the tape recording.

Sehen Sie das Bild an und horen Sie zu!

The first problem is to have the students hear the semantic groups as well as possible. During the first unit to "hear" means simply to discern new sounds; but after the students have acquired even a little knowledge, to "hear" will mean to recognize some words and at times to comprehend the meaning of the whole semantic group. Project the first picture and play its corresponding semantic group. Use the portion of the tape with pauses. If the semantic group is particularly difficult, play the semantic group over several times. Since the student must concentrate very hard to relate what he hears with its corresponding visual image, he must be able to depend upon the constancy of a tape-recording model.

The next step is to carefully explain the new elements in each semantic group so that at the end of the explanation the students understand both their lexical meaning and their function in the semantic group. Perhaps of all the four phases, this step

calls for the most initiative and imagination on the part of the teacher.

Draw attention to the elements in the picture which are most relevant to the meaning expressed in the corresponding sound group. To do this, use an electric or wooden pointer. Begin with the known elements and having asked the students to identify these from question to question approach and explain the unknown elements having the students participate as much as possible in the explanation of new material.

When a semantic group contains more than one new element, be sure to play the tape each time that an element is explained to that the student progressively understands more of what he hears until the final audition when understanding should be complete.

Now the teacher shown picture (14) and with the command Horen Sie zu! plays the corresponding phrase, sie liegen uberall while indicating with the pointer in a sweeping motion the various locations of the books. To verify comprehension, the teacher asks: Liegen die Bucher nur auf der Couch? Student answers: Nien.

Thus, starting from the complete semantic group, rapidly splitting it up and immediately rebuilding its structure, the teacher makes sure that the student has properly understood the structural elements so that he will be able to transpose and combine them on his own in other sentences, during the Transposition Phase which is the final goal of the work.

As a last resort, after the picture has been fully exploited, there are other ways to communicate meaning. Building upon prior linguistic acquisitions as always, it often helps to use antonyms, synonyms, and comparisons. Also, it is often enlightening to re-enact the gestures of the characters in the story, or to draw sketches or numerals on the blackboard. These are often helpful in the explanation of time and place concepts. If a pictorial representation of a situation does not sufficiently clarify the meaning, create a similar situation in class and use that as a control for explanation.

The question Verstehen Sie? should not be a part of the teacher's vocabulary during the Explanation phase. The student often will say and many times will believe that he has understood when he has not. Therefore, specific questions which necessitate understanding of the new material should be asked in order to verify comprehension.

Finally, have two or three students repeat to confirm understanding of the structure. That is, to see if all the parts of the semantic group have been correctly heard and distinguished. For example, if a student repeats: auf dem Couch, you must explain again by showing that Das est eine Couch. If however, he says: auf (dun) Couch, his error is one of pronunciation. In the latter case, correct him quickly but do not insist. Strict correction will take place in the Repetition phase.

It is immediately after the explanation of each semantic group that the students should ask for more explanation if needed,

and not during the Repetition or Transposition phases. If, however, certain abstract expressions have not been entirely understood (and this difficulty should arise with only a very few expressions, for example (Das ist aben nelt!), it is not a serious difficulty as long as the teacher makes use of them later, when an appropriate class situation arises. It is important to create an atmosphere in which the students will be encouraged to ask for further explanation. If the teacher acts impatient when a student seems confused, this will discourage the student from ever again admitting that he has not understood.

Stop the explanation of a new word or phrase as soon as it has been understood. Too many examples showing how a semantic group applies to other situations are out of place here. Such exercise is the work of the Transposition phase.

Repetition Phase

Objective: Assimilation

The student acquired correct rhythm, intonation, and pronunciation and assimilates expressions.

Procedure:

The teacher helps each student to acquire the correct rhythm, intonation, and pronunciation by using the tape as a model and working in the presence of the corresponding pictures.

Horen Sie zu und sprechen Sie nach!

Once the students have understood the semantic groups perfectly, every student individually must repeat each phrase of a segment

while viewing the corresponding pictures on the screen. It is of prime importance that the teacher hear each student individually in order to detect and correct pronunciation errors. The purpose of the Repetition phase is first of all to have the student work on and achieve correct rhythm, intonation, and pronunciation. Often it is felt that to pronounce a language well is to correctly articulate individual sounds. However, a "foreigner" is easily detected by his un-native-like rhythm and intonation. In addition to lexical and grammatical content, rhythm and intonation carry meaning, and they must be reproduced authentically if a student of German is to be understood by a native speaker of German. The second purpose of the Repetition phase is to have the students assimilate the new semantic groups well enough so that at the beginning of the fourth phase. Transposition, they will be able to give the correct expression when shown the corresponding picture on the filmstrip.

A constant association of situation and sound (picture and voice) is extremely important during the Repetition phase. When a student is concentrating very hard to achieve correct rhythm, intonation, and pronunciation, he has a natural tendency to begin to repeat without thinking of the meaning of what he is saying. However, if this happens, repetition practice is to no avail. He must repeat with meaning in mind, if later, similar communication situations are to evoke appropriate responses. Therefore, the picture must always be present as a constant reminder of meaning.

After the Explanation of a segment is completed, it will be

necessary to rewind the filmstrip to the first frame of the segment and to return to the first semantic group on the tape. Since in the course of teaching a segment this will occur many times, it is a good idea to obfuscate the pictures while rewinding and to lower the volume of the tape-recorder.

Because it is so important for the teacher to listen carefully to the students' repetitions, he may want to have a student operate the tape recorder while he walks around closer to the students.

Have the students repeat, as during the other phases, in a fairly loud tone. This will enable them to hear themselves and others well and will help them overcome any reticence or inhibition Make sure that each student repeats all the semantic groups of the segment.

After playing a semantic group and obtaining a correct repetition, it is possible and practical to have one or two more students repeat before going back to the tape recording model agai When asking individual students to repeat, avoid taking one after another in succession down a classroom row. Alternate sides and positions in the classroom at random so that all students will sta alert. At first do not give in to the temptation to separate elem of a semantic group. Rather concentrate on helping the students grasp and repeat correctly the rhythm and intonation of the phrase If his ear is initially trained in this way, the student will soo be able to hear for himself the phonemes peculiar to the German Language. If after repeated effort, a student fails to repeat a semantic group correctly, then isolate the sound which gives him

difficulty (but remember never a vowel without a consonant nor a consonant without a vowel.) However, after he has repeated the sound correctly, immediately replace the difficult element in its total sound context and have the student repeat again.

As in the Explanation phase, the teacher should not give in to a temptation to substitute his own voice for the one on the tape recording. A tape recording, because it supplies a constant model is something a student can depend upon. He can be confident that the phrase he hears has the same rhythm, intonation, and pronunciation every time he hears it. Whereas, even the slightest variation of pitch and tone coming from his teacher will confuse a student when he is concentrating on correctly imitating a model. The teacher can, however, and often may need to, make motions with his mouth and lips when a student fails to repeat a certain sound correctly because his ear interprets it to be close to a sound in his own language. Also, from time to time, it may become necessary to exaggerate certain sounds to have the students notice the difference between what they think a sound is, and what it really is. For example, American students often hear "uber" as "oober". If he is asked to repeat "iber" leaving his lips in the same position as for "oober," he will recognize his mistake and approach more perfect pronunciation.

Transposition Phase

Objective: Transfer

The student learns to manipulate the important variables of

the structural units and to transpose the acquisitions from the contexts in which they have been learned to a variety of new situations.

Procedure:

The teacher guides the student in manipulating and transposing the acquisitions to a variety of situations.

Step 1: Recall of the expressions corresponding to the pictures.

a) The first activity of Step 1 of the Transposition is to project, in order, the pictures of a Dialog or Gelaufigkeitsubung and to ask individual students in their places, to provide the correct sentence corresponding to one or several pictures. The whole exercise should be paced rapidly and can be done two or three times. The first time through, after each sentence has been supplie the teacher should play the same sentence on the tape recorder to reinforce the student once more. If a student becomes hesitant because the commentary is somewhat difficult, or because he has not thoroughly assimilated the expression, the teacher should call on another student. As a last resort, if no one can supply the correct commentary, play the tape recording and have the students repeat before going on to the next picture. However, if the Presentation, Explanation, and Repetition have been done well, this should not be necessary.

b) The next activity of Step 1 of the Transposition is to have several groups of students, in turn, stand in front of the screen and play the parts of the characters projected thereon.

By recalling the expressions corresponding to the picutres while imitating the appropriate gestures and facial expressions of the characters, the students are more readily able to identify themselves with the characters in the given situational context. Such play-acting, as well as adding to the learning process, also serves well to develop class motivation. The tape recorder should not be used here; rather, other students should prompt when necessary.

Step 2: Questions on the pictures

a) The first activity involves asking specific questions on the pictures of a Dialog or Gelaufigkeitsubung to manipulate the variable elements (verbs, personal pronouns, nouns, adjectives, possessive adjectives, etc.) of the structural units. Most of the pictures serve as a point of departure for an entire series of questions. Note, however, that some do not, such as those of a purely transitional nature (Gerne Ach so! Nein! etc.) To exploit verbs in all persons and the infinitive, the teacher must lead his students to talk about the action of the pictures from various points of view. (Taking part of a character, first person; talking to the characters, second person; and describing the situation, third person) For practice in non-adjective or article agreement, the students can be asked to imagine objects of different gender and number than those represented. Furthermore, during this step of the Transposition in later units the teacher is responsible for asking his students to describe the situation in indirect discourse

and tenses other than the present.

After a pattern has been established, the teacher should encourage his students to ask questions themselves. Thus, they will not always be answering, but will also be able to practice the interrogative form.

b) This second activity is essentially a review exercise. The teacher must ask questions about those details in the picture which are pertinent to expressions learned in previous units but which were not essential to the work of Step 2, a).

As an example of how a technique is used to keep prior acquisitions alive, consider the frame used in the previous example:

c) The aim here is to train the student to use the language he has at his disposal to give fluent descriptions of situations represented in a unit's Dialog or Gelaufigkeitsubung. Choose a picture or pair of pictures rich in detail, thus providing the student with a stimulus for fruitful description.

Ask one student to describe at length what is represented thereon.

Step 3: Conversation within the situation without pictures

a) During the first activity of Step 3 of the Transposition, the teacher and students should ask each other questions about the story told by the Dialog or Gelaufigkeitsubung, this time without the aid of visual support. The interest center should be developed under the guidance of the teacher without the introduction of new vocabulary.

b) Have various students take part of the characters in the situation, and ask them to act out the scene.

c) Ask several students to narrate the story of the Dialog or Gelaufigkeitsubung.

Step 4: Transfer to the student's life of situations and acquisitions.

a) Ask questions about the student's lives, which will require them to answer employing the vocabulary and structures of the new Dialog or Gelaufigkeitsubung as well as those of previous units.

b) Have several groups of students imagine new situations and ask them to act out some scenes. This exercise can also be prepared as a homework assignment.

The following is an example of a few suggested questions and possible answers for Step 4, a). Your transposition would, of course, also include many applicable questions from preceding lesson units so that the students continue to practice the vocabulary and structures already learned.

SUMMARY OF THE TRANSPOSITION PHASE

Step 1: Recall of the expressions corresponding to the pictures. a) Recall in front of pictures by individual students, of corresponding sentences. b) Recall of dialogue again by a group of several students taking the parts of the characters in the situation.	Step 2: Questions on the pictures a) Specific questions on the pictures to manipulate the variable elements of the structural units. b) Questions on the pictures about details which were previously ignored. c) Description on a single picture by a student.
Step 3: Conversation within the situation without pictures. a) Questions on the contents of the dialogue itself. b) Acting out of the dialogue by a few students. c) Narration of the story of the dialogue by a few students.	Step 4: Transfer to student's life of dialogue situations and acquisitions a) Questions on students' lives in framework of situation. b) A new scene, invented within the framework of the situation, acted out by several students.

Introduction of Writing, Reading, and Grammatical Analysis

The skills of writing, reading and grammatical analysis are introduced to the student learning with the audio-visual method at the levels in which he is in a position to most efficiently acquire them. These levels correspond to units 8, 12, and 18 respectively. One proceeds according to the following pedagogical principles.

WRITING After the student is familiar with and able to produce with reasonable accuracy the basic sounds and intonation patterns of the target language, he is introduced to writing by means of dictation. At this point, his pronunciation will not be endangered by the observation of the written symbols for these sounds. He will learn, by means of specially constructed dictations, to represent in writing that which he can already express and understand orally. By reading aloud what he has written, the student returns to meaning through the familiar situations evoked by the sound context.

READING As narrative style differs from spoken style, the student is introduced to reading with texts specially written for that purpose. He does not read the contents of the dialogues of the audio-visual lessons which have a conversational form, but rather narratively texts based on them. It is the intention to provide the student with texts which he can readily understand and enjoy because they are based on situations involving vocabulary and structures already familiar to him. These pedagogical texts

include but few new expressions which can be readily understood in context.

GRAMMATICAL ANALYSIS The study of grammatical rules may have as its result the mastery of these rules. But, one should not be surprised that the student who has attempted to learn a foreign language by means of grammatical analysis and description, finds that he cannot speak nor understand the spoken language, and can approach the written language only by means of translation into his mother tongue.

The fruitful analysis and description of the syntactical system of a given language logically presupposes knowledge of that language. By "knowledge" one means the ability to use the language meaningfully in social situations. The person who laughs while saying "I have a dreadful toothache," will not be understood even if he can tell us that "I" is the first person singular of the subject pronoun, "a" is a form of the indefinite article, and "dreadful" is an adjective modifying the object noun "toothache". We, therefore, postpone the study of descriptive grammar until the student is able to appreciate and benefit from this work. This study begins with simple grammatical exercises, the initial explanation of which is made by reference to familiar situations.

INTEGRATION OF AUDIO-VISUAL AND WRITTEN ACTIVITIES

Audio-Visual Units	Dictations	Reading Texts	Written Gram. Exs.
8	1	-	-
9	2	-	-
10	3	-	-
11	4	-	-
12	5	-	-
13	6	1	-
14	7	2	-
15	8	3	-
16	9	4	-
17	10	5	-
18	11	6	1
19	12	7	2
20	13	8	3
21	14	9	4
22	15	10	5
23	16	11	6
24	17	12	7
25	18	13	8

Lesson Planning

Aids for Planning

Aids for planning a unit in Deutsch Durch Audio-Visuelle Methode are provided in this booklet. The teacher will also find the Picture Book, containing the reproductions of all filmstrip pictures, an indispensable tool for preparing the four phases of a unit. A description of the written aids follows.

The Unit Outline at the beginning of each unit proper lists the parts comprising that particular unit, such as Dialog, Gelaufigkeitsubung, and Fragen und Antworten. The vocabulary and grammatical structures to be emphasized in the teaching of the unit are also noted. It is not intended that these points be discussed with the student. The teacher, however, should never lose sight of them when planning questions for the Transposition.

The Teacher's Script is the written version of all parts listed in the outline. The Dialog and Gelaufigkeitsubung, for instance, are illustrated on filmstrip and recorded on tape for classroom use. The student should never see the script. Likewise, only the teaching guide contains the text for dictations.

Teaching Notes follow the script for some units. These notes include, for example, sample unit plans, variations from the teaching procedures described in Chapter I, and directions for the introduction of dictations, written grammatical exercises, and reading.

Distribution of Class Time

Class time will be devoted to audio-visual activities in the beginning of the course, but will be spent on written activities as well in later units. Our recommendations apply to the non-intensive use of an audio-visual course. We have chosen a school schedule which provides 45 minute class periods meeting five times per week as the model for this discussion. Many other variables such as number and grouping of students, training of the teacher, and even parental attitude can affect the timing of classroom activities. The principles for distribution should nevertheless remain constant.

In order to afford maximum student participation, the Dialog and Gelaufigkeitsubung of a unit should be divided into segments which will permit the Presentation, Explanation, Repetition and the first step of the Transposition of each segment to be carried out within a given class period. Thus, a period will never be devoted entirely to one phase, except the Transposition which involves a variety of activities.

Although the teacher will attempt to divide a Dialog or Gelaufigkeitsubung into segments of fairly equip length, he should give priority to the logic of the situation and to the difficulty of new words or expressions contained in a given section. Based upon our model schedule, each Dialog can be conveniently divided into three segments, and each Gelaufigkeit-subung into two segments. If the class is large, if the periods are short, or if the students are very young, it will be more

effective to make the segments shorter.

The amount of time estimated for each activity below is approximate and intended as a guide, not as a rule.

After an initial presentation of the entire Dialog or Gelaufigkeitsubung, the first segment should be worked through the phases of Presentation (5 minutes), Explanation (20 minutes), and Repetition (15 minutes). This segment should then be reviewed with Transposition 1)a (5 minutes).

On the second day, the first segment should be recalled by means of a rapid review, Transposition Step 1, a), again. The second segment should then be presented, explained, repeated and reviewed in the same way as was the first segment.

Transposition Step 2 of a Dialog or Gelaufigkeitsubung should occupy 30-35 minutes of one class period. The remaining 10-15 minutes may be used for the recorded Fragen und Antworten. Transposition Steps 3 and 4 of the Dialog and Gelaufigkeitsubung together should occupy one 45 minute period.

Even after Unit 7, when the written language is introduced the major part of each class period should be devoted to work with the audio-visual activities. The progressive acquisition of the spoken language should not be interrupted by the introduction of writing skills. It is suggested, therefore, that a maximum of 20 minutes be accorded to work with the written exercises. This work may not occur at every class period, but rather on alternate days.

PREPARATION FOR TEACHING THE FOUR PHASES

Presentation

1. Before presenting a Dialog or Gelaufigkeitsubung to your class, it is advisable to preview it yourself so that your sychronization of the pictures and the corresponding semantic groups will be efficient and unhesitant when your students are present.

2. Decide upon your segments according to the suggestions made in this chapter.

3. Decide how you will situate the lesson and identify (or when necessary, introduce) the characters in it.

4. Set your counter at zero. Have your first picture on the screen and the first semantic group ready to be played.

Explanation

1. Underline words and expressions which appear for the first time in the unit.

2. In the case of previously met, but difficult, expressions, look up the unit in which they originally appeared so that, if necessary, you can remind the students of their meanings by reference to those situations.

3. Study your picture very carefully, selecting the elements in it which are most relevant to the meaning expressed in the new semantic groups, so that you can direct your students' attention to these significant details.

4. The material of each unit builds upon what has preceded it, enabling the teacher to proceed from what is known to explain what is unknown. This progression enables the students themselves to participate in the explanation. Thus, in preparing questions, formulate them in such a way that the students be as active as possible during this phase. In order to accomplish this, however, the teacher must review preceding units where he will find already acquired expressions which will be useful in the explanation of the new material. When several new elements appear in a semantic group, proceed from the concrete to the abstract.

5. If, after careful examination, you are convinced that a given picture does not provide enough elements with which to clarify the meaning of the semantic group, decide how you will create a similar situation in the classroom. Your own imitation of an action or gesture or facial expression will often be helpful. Use of the blackboard to draw a sketch or to show numerals is often useful in the explanation of time or place concepts.

6. Plan precise questions with which you will verify your students' comprehension after your explanation is completed.

Repetition

1. Listen to the tape recording, trying to anticipate difficulties which may occur in rhythm, intonation, and individual sound elements. It is helpful to know in advance where major difficulties may appear in order to budget time wisely with respect to relatively minor corrections.

2. Plan your correction procedure for the anticipated difficulties.

Transposition

Step 1, a) and b). No special pre-class preparation is necessary.

Step 2, a). The questions for this step should be derived from the plan of your explanation phase. These questions should be prepared very carefully in order to be certain that all the possibilities for manipulation of the variable elements of the structural unit are exhausted. The teacher must always decide in advance the type of answer he wishes to elicit and formulate his questions accordingly. No time should be wasted in the asking of random questions.

Step 2, b). As this is essentially a review exercise, plan questions which will incorporate pertinent acquisitions from previous units. Make note of the situational and linguistic contexts in which these words and expressions previously appeared.

Step 2, c). Choose a picture or pair of pictures rich in detail, thus providing the student with a stimulus for fruitful description.

Step 3, a). Prepare specific questions on the contents of the Dialog or Gelaufigkeitsubung and plan procedures by which to have the students utilize the new acquisitions without the presence of pictures.

Step 3, b) and c). No special preparation is necessary.

Step 4, a). Prepare questions concerning the students' own lives and experiences which are appropriate to the use of the new acquisitions. While special attention must be given here to the manipulation of the acquisitions of the present unit, take advantage of this opportunity to review relevant acquisitions of previous units by incorporating them into your questions.

Step 4, b). No special pre-class preparation is necessary.

To evaluate the students' progress in their learning of German, systematically planned tests bearing on particular features of acquisition of the language will be of great help to the teacher. The testing program suggested below has the following advantages:

1. The tests to be outlined here cover a wide range of learning activities. They apply the same criteria to all students and give them equal opportunity for response. They reduce the element of possible error in evaluation.

2. The tests will stimulate the students' motivation by bringing forth a greater effort on their part in the expectation of a formal testing procedure.

3. The test itself constitutes a valuable learning experience. It gives the students an additional opportunity of exercising their critical faculties in choosing a response.

4. The test results will indicate to the teacher the points which may require additional work. They will also indicate the students' degree of readiness to proceed to the next step of the course.

THE TESTING PROGRAM

A program of testing related to the various phases of a lesson will insure the thoroughness of learning at every level. Some of the tests are given with pictorial stimuli, some without. Some are limited to a written response in the form of a check make, selected for the appropriate answer. Some of the test elicit a written response in the form of sentences, such as the dictation text, and some will require the writing of paragraphs, such as the composition.

Student Orientation For
Secondary Students Learning German

Procedures

Most of your courses, in the past, have been based on the use of a textbook, but you will not be learning German this way. For several months of German, you may put away your pencil, paper, dictionaries, and textbooks. All the help you need will be provided in class. Later on, there will be class periods and homework assignments that require writing, but these will be exceptions to the rule.

When you come into class tomorrow, you will see the first picture from a filmstrip projected on the screen. As soon as I have called the roll, I will project the series of pictures that follow the first one. Your job will be to observe what is happening on the screen and to "put yourself into the picture."

The second time I show you the series of pictures, you will hear German people talking. They will say just what they say in Germany in such situations. Try to catch the rhythm of their words and the way their voices rise and fall. Learning a new language can be something like learning a new song: first you catch the rhythm and melody, and that helps you to pick up the words.

In the next step, I will help you to "read the pictures." I will clear up anything you do not understand, but I will not speak English. I will speak only German. At first, we will have to reply heavily on gestures, but soon you will be using the German words yourself. You will see a picture, recognize what is going on, and repeat the German words that fit the picture.

In the third step, we will repeat the expressions, but the pictures will always be there to remind you of the meaning.

We will conclude the day's work by reviewing the series of pictures, but this time, I will turn off the tape recorder and we will see if you can do the talking.

Remember what I said about not speaking English. After you leave the classroom today, you should not speak English here at all. Imagine that when you come through this door you are entering another country where only German is spoken.

This does not mean that you cannot talk. You can chatter all you want--providing it be in German. For a few days you may not have much to say, but in less time than you imagine you will be talking and understanding things in German. We know this system

really works, because the German people themselves have been teaching their language this way for several years. Even when the teachers speak only German and the students in the class come from many different countries, they all learn to understand each other in German through this method.

As we continue to learn, other filmstrips and tape recordings will be presented, explained and repeated. We will use the expressions you learn in many ways until they come to you automatically and naturally during conversation.

Written Work

Although taking notes is a good habit in most courses, the best way to take notes in German is to leave your pencil and paper somewhere else. Language is something you "carry in your head." Children chatter away merrily for years before they learn to take notes, which proves that you can do it. But because your "ear memory" may be a bit rusty, it may seem there is a lot to remember. Actually, there is not a lot at all. It seems that way because you are not used to the unfamiliar sounds of a new language. Once these sounds "sink in," you will easily remember them.

Later on you will learn to write and read German, and it will be much easier becuase you first learned to speak and hear it.

Homework

One catch in learning German this way is that you cannot "make up" at home if you daydream in class. In fact, your only homework assignments at first will be to sit in a quiet place and to see how much you can recall. If you can remember the expressions from the tape recorder while looking at your Picture Book, you will be doing just the kind of homework you need. Of course, if you like to doodle, you can try to sketch the pictures from memory.

Later, you will have records to take home for practice in pronunciation. Much later--probably next year--you will have reading assignments and compositions to write. But if you put your full efforts from tomorrow on into "carrying in your head" what you see and hear in class, by the end of the second year, German will be something you can understand, speak, read, and write.

I will do everything I can to help you. If I criticize you, it will not necessarily mean that you are doing poorly. Everyone makes mistakes in learning a new language; unless someone corrects them, you do not improve. If I seem stern about your pronunciation, therefore, it is because I want to help you speak like a German. If I do not slow down sometimes when you think I should, it is because I believe you can "get it" yourself at normal speed.

Absence

Since you cannot make up work at home, absences of more than one day call for staying after school for special help. I can

help you keep up after a one-day absence by calling on you more often the following day or two, but since this affects the normal balance of the class, you can see why I must refuse a request to miss class for voluntary reasons.

Grades

To succeed in learning German, you must be willing to risk making mistakes. If you "clam up" or "sneak a peak" at a book because you are afraid of making an error, you will rob yourself of the advantages that are the very purpose of the course.

A feeling of uncertainty at first is perfectly natural, and to encourage you to "take it in stride," I assure you that I will not grade you secretly. I will always tell you when your performance is being tested, and you may ask to see your grades.

Tests

At first tests will be entirely oral; later, they will be both oral and written. The different types are:

Quiz--covering no more than one week's work

Unit test--covering the work of one complete lesson unit (approximately two weeks of work)

Mid-Year examination--covering the work of the first semester

Final examination--covering the year's work.

Since all of our procedures aim at having you "carry it in your head," tests will require no special preparation, and advance notice will be unnecessary. If you have practiced every day, your

effort will show in your test performance. Therefore, your grades will be computed from the scores you achieve in tests.

A quiz means that some time during the class period, I will announce that the next part of the work will be graded and I will ask a few students questions on some well-practiced part of the current week's work. Other students will be quizzed on another day.

The unit test will be similar to the quiz except that it will draw on a greater amount of material. An entire period will be devoted to a unit test, and everyone in the class will be questioned and graded during the same period.

The mid-year examination will enable you to answer many questions by marking the appropriate block on a form. By that time, you will also be prepared to demonstrate your performance in a dictation exercise. The final examination will be a test prepared for students learning German with the course materials we are using.

Orientation of the Student

The Audio-Visual Method involves an approach to the learning of languages which is in many ways unique. The student must be aware of the nature of this approach and understand its implications for his everyday course work. Devoting the entire first class period to an orientation lecture serves as a positive foundation for the building of a successful year. A procedure employed by many teachers of Deutsch Durch Audio-Visuelle Methode is to

distribute mimeographed orientation lecture with a less improsing title, perhaps "Student Guide," to be read by the teacher and discussed with his students. Not only does a leaflet supply the student with a written guide to which he can refer at any time, but it also provides him with a favorable first impression of the teacher's knowledge and organization. In addition, it assures the teacher that he has given all his classes the same essential information on that first busy day of the semester.

Perhaps, most important for the students to understand is the general pattern of classroom activity. The teacher might explain that they should identify the classroom with a German environment, that they will be introduced (by means of audio-visual media) to German people living and conversing in ways peculiar to their civilizations and that they should try to identify themselves with the characters in the situation. The teacher should emphasize the importance of avoiding English and encourage the students to think in German.

The students must realize, as well, why grammatical analysis will be avoided until a certain degree of mastery of the spoken language is achieved, why textbooks and dictionaries must be put away for a certain time, and why homework at the initial stages will consist only of the very important task of listening to student records with the aid of the Picture Book. Furthermore, since work cannot be made up at home, he must understand the importance of being constantly attentive and active in class.

A typical orientation lecture is printed below. Limited to classroom and guidance purposes described above, and restricted to use in conjuction with the course Deutsch Durch Audio-Visuelle Methode, the publisher herby grants permission for duplication of the "Sample Orientation Leaflet," in whole or in part.

Summary

The points listed below are not just my rules. Our classroom is only one of many throughout the world where German is being taught and learned in the same manner. The following rules are already "tradition of the school" established by the successful graduates who came before you.

1. Trust yourself. You can accomplish what you will be asked to do.
2. Trust your teacher. He will guide your effort in the order and measure that are most advantageous to your mastery of German.
3. Put away your pencil and paper for the next several months of German. I will tell you when you will need pencil and paper.
4. Do not consult a textbook or dictionary for the next several months of German. They will hinder your progress. All the help you need will be provided in class.
5. Do not relax in class. You should be able to "feel" your own attentiveness.

6. Speak out clearly. You cannot learn to speak German by mumbling. Besides, your participation is an important part of the lesson and deserves to be shared.
7. Attend class regularly. The classroom is where you will learn, practice and be corrected. So be there.
8. Observe the boundary line of the doorway. Before long, it will become quite natural to "shift gears" in language as you pass through the doorway. So remember: NO ENGLISH IN THE CLASSROOM.

After your students have discussed this orientation leaflet with you, they will be ready to begin the course.

IV. SUPPLEMENTAL GERMAN MATERIALS

Coins

German coins and paper currency	Personal property

Films

Children of Germany	14 minute color film 16mm - a one-day trip down the Rhein River and return. EBF film housed at the Instructional Media Center #35
Der Rhein	14 minute folor film 16mm - narrated in slow distinct German about the Rhein River area. Easily understood by second year German students. Housed at Instructional Media Center #947
German Conversation	152 - four line German dialogs to be memorized. Houghton Mifflin Company, Boston by C. R. Goedsche, German I, II, III
Germany, People of the Industrial West	17 minute color film 16mm - German industrie EBF film housed at the Instructional Media Center #358

Filmstrips

German - Filmstrip	48 frames with $9\frac{1}{4}$ x 12 3/16 classroom pictures same as filmstrip. 19 areas with written commentary, filmstrip & classroom pictures. $3.95 each set - Informative Classroom Picture Publishers, Grand Rapids, Michigan
Muss i' denn	Filmstrips and tape of a typical small German town. Why young people don't stay there but seek their fortunes elsewhere. Ou of print
Stippvisite	An out-of-print "Operation Stethoscope" publication - tape and filmstrip. A visit into a German house.

Games	
German Bingo	Using German words to fill in squares. $3. J. Weston Walch, Publisher, P.O. Box 1075, Portland, Me. Second & Third years
Password	Played according to the T.V. version
Magazines	
Der Roller Scholastic Magazine 902 Sylavan Avenue Engelwood Cliffs, N.Y.	Magazine for second, third, fourth years nine times year. Read and discuss in class. 75¢ per copy, when ordering ten or more per address
Das Rad	Same as above except for first year. Placed on reserve in library
Monatspost	A periodical for German students for extra reports in class. Copy kept in library. Mail to Monatspost, Rochester, N.Y. 20¢ per copy
Maps	
Geography of Germany	Lecture with maps and slides
Slides	
35mm slides	German Switzerland, Austria & Liechtenstein. Personal slides
Tapes and Records	
Christmas in Germany	Tape and record of German Christmas customs about 15 minutes Society for Visual Education 1345 Diversey Parkway Chicago 14, Illinois s
Christmas songs in German	Tape and record with teachers guides. Society for Visual Education, 1345 Diversey Parkway, Chicago 14, Illinois
Operation Stethoscope	Tape of actual interviews with the man-on-the-street, politicians, stars, occupations. Nine times each year. Operation Stethoscope Dirk Rómmer, 2052 Hamburg Kirchwerder I Fersenweg 535, Germany

Recording of German Folk music and others	Capitol Records Distributing Corp. 1750 North Vine Street Hollywood 28, California
Recordings of popular Grimms Fairy Tales	for German II, III, IV Mary S. Rosenberg 100 West 72 Street New York 23, New York
Invitation to German Poetry	Record and teachers handbook with translations $4.95 advanced Dover Publications, Inc. New York City

Miscellaneous

German Club	Meets every second and fourth Thursday of the month. Speakers Christmas caroling at rest homes in Germany. German club manual by Emma Birkmaier, Thrift Press Ithaca, New York 75¢
In Einer Deutschen Stadt	Early third year reader, an American student studies in Hamburg with the tapes. Holt, Reinhart, Winston, 1960 by Winter, Shaw & Winter
Im Wandel der Jahre By Von Hafe	A third year reader - history of the German language, culture a trip through Germany, the New Berlin University, students against Hitler and Vienna. Holt Reinhart & Winston 1959 with tapes
A Trip to Germany	[illegible] students present this from selected readings. This is used mainly to introduce a type of [illegible] different from the basic text

V Appendix

OPERATION STETHOSCOPE

German teacher, Eckhart Heid, of Dickinson Central High School has a most exciting monthly exercise for his German students, "Operation Stethoscope." "Operation Stethoscope," from Hamburg, Germany, is a tape service to which Dickinson High School subscribes. People of all walks of life are interviewed on timely current topics and their responses are sent to the United States for replay in German classes.

During Christmas, the tapes discussed Santa Claus and the meaning of Christmas with the man-on-the-street. "Operation Stethoscope" has led Dickinson High School students into many avenues of inquiry. Mr. Heid relates the activity as follows:

> It was early during basketball season when Loa Jean Miller, a sophomore cheerleader and German II student of Dickinson Central High School asked, "Do German schools have cheerleaders like we have in our schools?" None knew for sure--we did know that German high schools do o not have the competitive athletic programs as we know it, but did they have cheerleaders and organized cheers?
>
> Loa Jean dispatched a letter to Miss Helge Pors who is the secretary for "Operation Stethoscope" of Hamburg, Germany.
>
> Miss Pors responded promptly and generously. "No! German High Schools do not have cheerleaders as we know them. Their athletics, mainly Fussball is played between cities and towns and if any cheering is done, it is more or less by the individuals according to how they feel. The crowd may take up a chant if a special favorite player does something quite spectacular.

Miss Pors wanted to know what the American students do at an athletic event. We decided to have an "Operation Stethoscope" of our own. We taped a typical pep assembly live in our auditorium with all the noises, off-the-cuff speeches, introductions, school song--the whole bit and mailed it to our friends in Hamburg, Germany. Loa Jean made a copy of everything that was said, what was happening each moment and all the dialog. This took hours of hard and exacting work. This copy was included in the tape.

We received a reply by return mail and following is the content of the letter:

"Our heartiest thanks for your "Operation Stethoscope" from Dickinson, North Dakota and what a great and pleasant surprise this was for our entire staff. Even though you warned us about the noises in a prior letter, we were completely unprepared when we played the tape. You can't believe how interesting it is for us Germans to learn more of the American schools. We are also thankful for the transcript because the first time we listened to it (the tape) it would have been difficult to follow. I am going to play this tape in a high school English class, so the students here can become familiar with a completely unfamiliar terrain in your schools. You see, you are going to become famous in Hamburg. This tape will occupy an important place of honor in our archives. Once again, hearty thanks, and it will be a pleasure to continue working with you. Our friendliest greetings to you and your students."

Mr. Heid became acquainted with the fine service rendered by Mr. Rómmer when he was traveling in Germany.

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